

TONIGHT'S CONCERT

Sir Antonio Pappano and Vilde Frang

Thursday 16 April 2026
Barbican

7pm

Imogen Holst

Persephone

Erich Wolfgang Korngold

Violin Concerto

Interval

Dmitri Shostakovich

Symphony No 5

Sir Antonio Pappano conductor

Vilde Frang violin

London Symphony Orchestra

Concert finishes at approximately 9pm

Recorded for future broadcast by Mezzo and medici.tv

mezzo

medici.tv

Welcome



Welcome to tonight's London Symphony Orchestra concert, conducted by Sir Antonio Pappano, LSO Chief Conductor. We are delighted to be joined by violinist Vilde Frang once again, following her performance of Elgar's Violin Concerto with the LSO at the Barbican in September 2024. This evening's programme brings together music of colour and contrast, from Imogen Holst's *Persephone* to Korngold's Violin Concerto and Shostakovich's Symphony No 5.

At the heart of the programme is Korngold's Violin Concerto, a work shaped by the composer's years in Hollywood. It is framed by two works of distinctive character: Imogen Holst's *Persephone*, with its finely wrought orchestral textures and subtle impressionistic hues, opens the concert. After the interval, Shostakovich's iconic Symphony No 5 unfolds on a broader scale, tempered by an undercurrent of ambiguity and tension.

I hope you enjoy tonight's concert, recorded for future broadcast by Mezzo and medici.tv. This coming Sunday and Tuesday, Sir Antonio Pappano conducts Elgar's *The Dream of Gerontius*, joined by mezzo-soprano Emily D'Angelo, tenor David Butt Philip and bass William Thomas alongside the London Symphony Chorus. Sir Antonio Pappano returns in May to conduct a programme of Britten, Bernstein and Tchaikovsky, with pianist Denis Kozhukhin as soloist in Bernstein's *The Age of Anxiety*. We hope to see you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with a large, stylized 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 19 and Tuesday 21 April 7pm
Barbican

Elgar: The Dream of Gerontius

Sir Antonio Pappano, the LSO, the London Symphony Chorus and a cohort of world-class soloists bring Elgar's breathtaking Oratorio to life – a powerful tale filled with drama, beauty, angels and demons.

Sunday 10 May 7pm
Barbican

Britten, Bernstein and Tchaikovsky

Tchaikovsky juggles beauty and suffering, Britten reflects powerfully on grief and conflict, and Bernstein grapples with the modern world. Sir Antonio Pappano conducts, and pianist Denis Kozhukhin joins for Bernstein's fizzing 'symphonic concerto'.

Welcome to tonight's group bookers

Isabel Pierre
Emy Denis
Adele Friedland

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Persephone

Imogen Holst



1929



12 minutes

Programme note
by **Leah Broad**

Launching with a shimmer of winds and strings, Holst's tone poem inspired by the Greek goddess Persephone is immediately and powerfully evocative. Precisely what is being evoked, however, is ambiguous. Beyond the title giving the subject of this work, Holst left no descriptive comments in the score to indicate which motifs relate to which elements of Persephone's story. The opening material might be a musical portrait of the Greek goddess' personality, a depiction of the flourishing vegetation of which she is deity, a rising dawn or a celebration of spring abundance. Holst leaves it entirely to our imagination.

In the most famous myth about Persephone, she is abducted by Hades, God of the Underworld. After being tricked into eating pomegranate seeds from the Underworld, she is doomed to spend a third of the year in the world of the dead with her captor. In her absence, the earth is unable to flourish, causing the winter months – but when she is returned to the gods above, it blooms again, creating spring and summer.

This story can be broadly mapped on to the three-part structure of the tone poem. The joyful opening and closing material frames a dramatic and sinister central section, representing the abduction and the ensuing winter. But Holst's interpretation is not graphically violent, like some of the visual depictions of Persephone's abduction that can border on the voyeuristic and pornographic.

Holst keeps the central section short and imbues it with a deep sense of melancholy, maintaining Persephone and her perspective at the heart of her telling.

Despite praise for Holst's 'sense of colour and use of provocative climax' at the first performance, it remained unpublished.

Persephone is unusual within Holst's output. It is her only major piece for orchestra, and is more influenced by impressionism than her later work. It was written while she was studying at the Royal College of Music, and both the subject and the style position her in alignment with French and British composition of the time. It follows two other works based on Greek mythology that Holst would certainly have known: Maurice Ravel's 1912 ballet *Daphnis and Chloé*, and Dorothy Howell's tone poem *Lamia*, which was repeatedly performed at the Proms after the extraordinary success of its 1919 premiere. *Persephone*, however, never received similar acclaim. Despite praise for Holst's 'sense of colour and use of provocative climax' (*Daily Telegraph*) at the first performance, it remained unpublished, having to wait until 2024 for its world premiere recording.



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London Symphony Orchestra

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Imogen Holst

1907 to 1984 (United Kingdom)



Contemporaries

Elizabeth Maconchy,
Grace Williams

Key events

1926: Begins her studies at the Royal College of Music

1928: Wins the Cobbett Prize there for her

Phantasy Quartet

1938: Publishes a biography of her father, Gustav Holst

1942: Appointed Director of Music at Dartington Hall

1956: Becomes a joint Artistic Director of Aldeburgh Festival

1975: Made a CBE for services to music

Listen to

Phantasy Quartet

Composer profile
by **Lucy Walker**

Until fairly recently, Imogen Holst was known less for her compositions than as a daughter of one composer (Gustav Holst) and assistant to another (Benjamin Britten). It is true that composition often took a back seat to her myriad other musical activities, for Holst was also an arranger, a conductor, an amanuensis, a dancer, a teacher, a writer and a consistent advocate of 'music for all'.

Born into a musical and slightly unconventional family – Gustav had a great interest in mysticism and astrology – she was educated at St Paul's Girls' School in London (where her father was Director of Music) and, from 1926, at the Royal College of Music. Her contemporaries included Elizabeth Maconchy, Grace Williams and Elisabeth Lutyens, the first significant cohort of British women composers to be educated at conservatoire level. Holst's compositions during this period included the luminous *Persephone* (1929) and her *Phantasy Quartet*, which won the Cobbett Prize in 1928.

During World War II, she worked energetically for the Council for the Encouragement of Music and

the Arts (CEMA) before taking up a teaching job Dartington Hall in Devon, where she had – technically – been recuperating after a period of burnout. During her decade there, she began to compose again and to work for Britten, whom she had met in 1943. She moved to Aldeburgh in 1952 to work for him full-time as his composition assistant, and to be co-administrator of the Aldeburgh Festival, and she remained in the town for the rest of her life.

Resuming composition once more after retiring from her post as Britten's assistant in 1964, Holst now focused primarily on intimate chamber pieces, including a well-regarded late string quartet and music for local amateur bands. There is not the space here to list all of her numerous and wide-ranging activities throughout her thoroughly musical life. Ursula Vaughan Williams perhaps summed it up best, with the remark (after Holst's death) that she was 'content with few creature comforts if there was enough music, enough work, enough books to fill her days ... Indeed, [she made] 24 hours contain what most of us need twice that time to do.'

Violin Concerto in D major Op 35

Erich Wolfgang Korngold

Vilde Frang violin

- 1 Moderato nobile**
- 2 Romance**
- 3 Allegro assai vivace**



1945



24 minutes

Programme note by
Wendy Thompson

Erich Wolfgang Korngold arrived in California in 1934, around the same time as Arnold Schoenberg. In 1928, he and Schoenberg had been named in a Viennese newspaper poll as the two greatest living composers. But although they were companions in exile in the United States, their musical paths diverged widely – Schoenberg’s music becoming ever more abstruse and introverted, while Korngold remained firmly in the Romantic tradition, becoming a highly successful, Oscar-winning composer of scores for Hollywood movies. After World War II, he returned to orchestral repertory, beginning with the 1945 Violin Concerto, but themes from his film scores often permeate the texture of his ‘pure’ music.

He was persuaded to write this Violin Concerto – his best-known and most popular piece – by a fellow exile, the Polish violinist Bronisław Huberman. It was, however, Jascha Heifetz, another Californian-based émigré, who premiered the Concerto with the Saint Louis Symphony Orchestra under Vladimir Golschmann on 15 February 1947. A decade earlier, Heifetz had rejected Schoenberg’s uncompromising new Violin Concerto as unplayable, but his Romantic sensibility was eminently suited to Korngold’s piece. The Concerto is written in the openly emotional style of late 19th-century Vienna (where both composer and violinist had their roots) and it is

scored for a huge and colourful orchestra. Korngold dedicated the piece to Mahler’s widow, Alma.

Both of the main themes of the first movement owe their origins to film scores. The soaring violin solo climbing upwards in fourths and fifths, which opens the Concerto, was taken from the Errol Flynn feature film *Another Dawn* (1937), while the entrancing second theme originally accompanied a love scene in William Dieterle’s 1939 movie *Juarez*. These two themes are contrasted with faster, more playful passage work.

The lyrical principal theme of the central Romance, first heard on solo clarinet and quickly adopted by the violin, was originally used in the Oscar-winning score for *Anthony Adverse* (1936), but in the middle section, Korngold creates an unearthly effect by combining the timbres of muted violin and celeste, and the movement ends with an upward-climbing whole-tone scale. The virtuosic Rondo finale contrasts a playful dance-like theme with a down-to-earth, folk-like second theme borrowed from Korngold’s 1937 score for Mark Twain’s *The Prince and the Pauper*, ending with a fast and furious coda.



Interval – 20 minutes

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Erich Wolfgang Korngold

1897 (Austria-Hungary) to 1957 (United States)



Contemporaries

Kurt Weill,
Francis Poulenc

Key events

1916: Premiere of his first two (one-act) operas in Vienna

1920: Premiere of his first full-length opera, *Die tote Stadt*

1934: Moves to Hollywood to write music for the film *A Midsummer Night's Dream*

1935–46: On contract with Warner Brothers

1945: Returns to classical composition

Listen to

Die tote Stadt

Programme note by
Brendan G Carroll

Erich Wolfgang Korngold, like so many European composers, found refuge from the Nazis by settling in Hollywood during the 1930s and 40s. As a child, he had been one of the most gifted prodigy composers that there has ever been. Mahler acclaimed him a genius when he was just nine years old; he was hailed as 'the new Mozart' by Ernest Newman and admired by Richard Strauss, who expressed feelings of awe at his youthful genius. Korngold was a pupil of Alexander Zemlinsky, and by his 17th birthday, he had produced a string of amazingly mature chamber and symphonic works as well as two operas.

His music was widely performed by the greatest artists of the time, including Bruno Walter, Arthur Nikisch, Wilhelm Furtwängler, Fritz Kreisler and Sir Henry Wood. Sibelius called him 'a young eagle', while Puccini said of him, 'He has so much talent – he could easily give us half and still have enough left for himself!' In the 1920s, his success reached its peak with his two operas, *Die tote Stadt* and *Das Wunder der Heliane*, as well as his *Piano Concerto for Left Hand* and some exquisite orchestral Lieder.

In the 1930s, political events interrupted Korngold's brilliant career. Exiled in Hollywood, where he had gone to write a score for Max Reinhardt's film of *A Midsummer Night's Dream*, he supported himself by creating some of the finest film music ever written. Indeed, his pioneering work in that medium was so influential and successful that it overshadowed his mainstream achievements, and contributed to his subsequent post-war neglect.

Korngold died in 1957, believing himself forgotten. In recent decades, however, he has undergone a considerable reappraisal. *Das Wunder der Heliane* received its premiere recording in 1992; in 2004, *Die tote Stadt* was staged in Berlin, Vienna and at the Salzburg Festival; in 2009, the same work received its UK stage debut at the Royal Opera House; the Violin Concerto has become increasingly popular; and his string quartets and Lieder are gradually finding a place in the repertory.

Symphony No 5 in D minor Op 47

Dmitri Shostakovich

- 1 **Moderato**
- 2 **Allegro**
- 3 **Largo**
- 4 **Allegro non troppo**



1937



45 minutes

Programme note
by **Andrew Huth**

Political and artistic pressures coincided many times in the course of Dmitri Shostakovich's career, but never more intensely than in the year 1937, when the Fifth Symphony was composed. Early in 1936, his opera *Lady Macbeth of Mtsensk* and the ballet *The Limpid Stream* had been officially condemned, and, in consequence, he felt obliged to withdraw his Fourth Symphony before its scheduled premiere. These works, which are full of a wayward, dissonant genius, made no concession to the official doctrine of Socialist Realism, and the bleak endings of both opera and Fourth Symphony directly contradicted the optimism then expected from Soviet artists.

The crisis he faced was far more than a question of musical style: it was quite literally a matter of life or death. By 1936, the mechanism of Stalin's Great Terror was lurching into motion, with show trials, denunciations and disappearances. Few Russians remained untouched, particularly in the composer's own city of Leningrad. Shostakovich himself lost relatives, friends and colleagues. A particularly serious blow was the arrest and execution in June 1937 of his highly placed protector Marshal Tukhachevsky; association with such an 'enemy of the people' put Shostakovich in a highly dangerous position.

It was in this nightmare atmosphere that Shostakovich composed his Fifth Symphony, between April and July 1937. A conscious attempt at rehabilitation, intended to re-establish his credentials as

a Soviet composer, it represents a carefully calculated combination of true expression with the demands of the Soviet State. Shostakovich calculated well. The premiere, given by the Leningrad Philharmonic under the relatively unknown Yevgeny Mravinsky on 21 November 1937, was an unqualified triumph, with scenes of wild enthusiasm which were repeated at the Moscow premiere the following January. The first performance outside Russia took place in Paris that June. Before long, the Symphony had been performed all over the world and was being held up as a model of what Soviet music could and should be.

The Symphony certainly represents a break with Shostakovich's unruly musical past, for here the language is simplified, with few of the eccentricities that had made him such a great satirist in the first decade of his career. The level of dissonance is lower and the music is contained within a clear formal plan. There is not, however, any radical change of style. Shostakovich's unmistakable fingerprints – unexpected twists in melody and harmony, strange scoring, sometimes eccentric or shrill, with writing in the extreme high or low registers – are all present, but now absorbed into a traditional four-movement symphonic structure of great clarity and power.

As he would later in the first movements of his Eighth and Tenth Symphonies, Shostakovich immediately creates a sense of

enormous space, both brooding and desolate, with a masterly control of slow pacing and pared-down orchestral textures. The first movement's climax, reached after a remorseless build-up of tension (from the moment the piano enters), bursts out into a grotesque march, followed by a sense of numb exhaustion.

The second movement, a type of sardonic Scherzo, preserves some of the qualities of the earlier Shostakovich in its shrill scoring, use of wry parody and vulgar march and dance elements, an important part of his inheritance from Gustav Mahler.

The brooding Largo is the expressive heart of the symphony. Listeners who had, until then, known only the witty or irreverent side of Shostakovich would have been surprised by the depth of feeling here: many at the premiere were reduced to tears by its controlled anguish. Much of the emotional power is due to the long, sustained melodic lines and restrained instrumentation. The brass instruments are all silent, even the quietly sustaining horns.

Most of the controversy surrounding the Symphony is concerned with the real significance of the finale and particularly of its last few minutes, blatant with D major brass fanfares and battering drums. There is no doubt about the overwhelming sense of musical resolution here, but most verbal commentary has

done little but confuse the issue. A constant problem with Shostakovich is that his own remarks should never be taken too seriously, for he notoriously said what people wanted to hear. The façade he presented was that of a cool professional, an efficient servant of the Soviet State. On the occasion of the Moscow premiere, he quoted an unnamed Soviet critic to the effect that his Fifth Symphony was 'the practical creative answer of a Soviet artist to just criticism', a phrase that was for many years accepted in the West as the composer's own subtitle.

The main outline of the post-Beethoven Romantic symphony, opening in conflict and arriving at a triumphant apotheosis, certainly allows an orthodox interpretation of the Symphony as a description of the creation of Soviet Man, and it was in these terms that Shostakovich spoke of it at the time: 'I saw man with all his experiences in the centre of the composition ... In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living'. But in *Testimony*, the reminiscences attributed by Solomon Volkov to the sick and embittered composer towards the end of his life, this is all turned upside down: 'I think that it is clear to everyone what happens in the Fifth ... It's as if someone were beating you with a stick and saying 'Your business is rejoicing, your business is rejoicing''

Dmitri Shostakovich

1906 to 1975 (Russia)



Contemporaries

Benjamin Britten,
Sergei Prokofiev

Key events

1917: Russian
Revolution

1936–37: Receives
damning review of
opera *Lady Macbeth
of the Mtsensk
District*; writes
Symphony No 5

1941: Russia enters
Second World War

1953: Symphony No
10 widely acclaimed

Listen to

Symphony No 13,
'Babi Yar'

Isolive.co.uk

With the LSO

1971: London
premiere of Symphony
No 13, 'Babi Yar'

Composer profile by
Andrew Stewart

After early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. Over the following decades, he established himself as one of the Soviet Union's leading composers. Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere, he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in which Shostakovich's initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its 'leftist bedlam' and extreme modernism. With the Fifth Symphony came acclaim not only from the Russian audience, but also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad, serving as a member of the auxiliary fire service. In July, he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October, and dedicating the score to the city. A micro-filmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Arturo Toscanini.

In 1943, Shostakovich completed his emotionally shattering Eighth Symphony. And in 1948, he and other leading composers, Prokofiev

among them, were forced by the Soviet Cultural Commissar, Andrei Zhdanov, to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of communism.

In his later years, Shostakovich suffered from increasingly poor health. Nevertheless, he continued to produce a string of masterpieces throughout the late 1950s and the 60s, including his Symphonies Nos 11–14, two cello concertos, the Piano Concerto No 2 and the Violin Concerto No 2, String Quartets Nos 6–12, and various songs, including the *Seven Romances on Poems by Alexander Blok* for soprano and piano trio. His compositions in the 1970s were much preoccupied with mortality and included his Symphony No 15, his final three string quartets and the *Suite on Verses of Michelangelo Buonarroti* for bass and piano (which he later arranged for bass and orchestra). His final work, the Viola Sonata, was completed just weeks before his death.

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Sir Antonio Pappano

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Sunday 19 & Tuesday 21 April 7pm

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Elgar: *The Dream of Gerontius*

One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet, Covent Garden, and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002 to 2024 and from 2005 to 2023, respectively. He was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonics, the Staatskapelle Dresden, the Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well

as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012, he was created a Cavaliere di Gran Croce of the Republic of Italy and a Knight of the British Empire for his services to music, and in 2015, he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries, including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.

Vilde Frang

violin



In 2012, Vilde Frang was unanimously awarded the Credit Suisse Young Artist Award, which led to her debut with the Vienna Philharmonic under Bernard Haitink at the Lucerne Festival. Her profound musicianship and exceptional lyricism have elevated her to the position of one of the foremost violinists of her generation. She continues to appear regularly with the world's leading orchestras, including the Berlin Philharmonic, Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Chamber Orchestra of Europe, Tonhalle Orchestra Zurich, Los Angeles Philharmonic, Budapest Festival Orchestra and the Cleveland Orchestra. She has enjoyed collaborations with conductors including Kirill Petrenko, Sir Simon Rattle, Bernard Haitink, Herbert Blomstedt, Esa-Pekka Salonen, Mariss Jansons, Ivan Fischer, Maxim Emelyanychev, Jakub Hrůša, Vladimir Jurowski, Manfred Honeck, Teodor Currentzis, Daniel Harding, Sir Antonio Pappano, Lahav Shani, Paavo Järvi and Robin Ticciati.

Highlights of the current season have included returns to the Bavarian Radio Symphony Orchestra, Czech Philharmonic and Rotterdam Philharmonic and her much-anticipated debut with the New York Philharmonic performing Elgar's Violin Concerto. Frang has also toured internationally with the Chamber Orchestra of Europe, is continuing her Bach cycle with the Basel Chamber Orchestra and in June embarks on a tour with the Utopia Orchestra under Teodor Currentzis.

A keen and prominent chamber musician, Frang regularly appears at the Lucerne Festival, the BBC Proms in London, festivals in Verbier and Lockenhaus, the George Enescu Festival, the Salzburg Festival and the Prague Spring Music Festival. She also performs regularly in recital at Carnegie Hall, the Concertgebouw, the Vienna Musikverein, the Philharmonie Berlin, the Tonhalle in Zurich and the Bozar in Brussels, as well as in North America as part of the Vancouver Recital Series, Boston Celebrity Series and San Francisco Performances.

Frang is an exclusive Warner Classics artist, and her recordings have received numerous awards, including the Edison Klassiek Award, 'Diapason d'Or' from *Diapason* magazine, the Deutsche Schallplattenpreis, the Grand Prix du Disque, the *BBC Music Magazine* Award and two *Gramophone* Awards.

Born in Norway, Frang was engaged by Mariss Jansons at the age of twelve to make her debut with the Oslo Philharmonic Orchestra. She studied at Barratt Due Musikinstitutt in Oslo, with Kolja Blacher at Musikhochschule Hamburg and with Ana Chumachenco at the Kronberg Academy.

Vilde Frang performs on a 1734 Guarneri del Gesù, generously loaned to her by a European benefactor.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Savva Zverev
Clare Duckworth
Ginette Decuyper
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Lulu Fuller
Kristina Georgieva*
Dániel Mészöly
Hilary Jane Parker
Djumash Poulsen

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
David Ballesteros
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Mitzi Gardner
Juan Gonzalez
Hernandez
Polina Makhina
José Nuno Matias
Lyrit Milgram
Chelsea Sharpe

Violas

Natalie Loughran
Gillianne Hadow
Anna Bastow
Germán Clavijo
Thomas Beer
Steve Doman
Julia O'Riordan
Robert Turner
Mizuho Ueyama
Sally Belcher
Lukas Bowen
Xinyuan He*
Anna Dorothea Vogel

Cellos

Timothy Walden
Alastair Blayden
Salvador Bolón
Daniel Gardner
Joanna Twaddle
Joachim Birman
Silvestrs Kalnins
Victoria Simonsen
Simon Thompson
Deborah Tolksdorf

Double Basses

Rodrigo Moro Martín
Jani Pensola
Lars Radloff
Axel Bouchaux
Noah Daniel*
Johane Gonzalez
Simon Oliver
William Puhr
Adam Wynter

Flutes

Gareth Davies
Amy Yule
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Sarah Harper

Clarinets

Sérgio Pires
Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Timothy Jones
Ben Hulme
Angela Barnes
Daniel Curzon
Jonathan Maloney

Trumpets

James Fountain
Sérgio Pacheco
Adam Wright
Katie Smith

Trombones

Simon Johnson
Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton

Harps

Bryn Lewis
Anneke Hodnett

Piano

Elizabeth Burley

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